

HOWARD RUMSEY'S
LIGHTHOUSE ALL-STARS
MUSIC
FOR LIGHTHOUSEKEEPING
CONTEMPORARY C3528



Howard Rumsey's Lighthouse All-Stars, Vol. 8

HOWARD RUMSEY, *bass*; BOB COOPER, *tenor sax*; FRANK ROSOLINO, *trombone*; CONTE CANDOLI, *trumpet*; STAN LEVEY, *drums*; SONNY CLARK, *piano*.

ONCE AGAIN I have the pleasure of writing the notes for one of my albums. A pleasure, because it gives me the opportunity to correspond with the listener and express some personal opinions.

Now that the Lighthouse and the All-Stars are firmly established (eight CR LPs are available), I would like to take this opportunity to express my profound appreciation to the many wonderful people who have helped to make our project a success. John Levine, the owner of the Lighthouse, is first on the list — without his personal guidance I doubt very much if we ever would have got off the ground. If modern jazz ever had a friend, it is John. If there is such a thing as a West Coast movement, if it's true that an art form must have a medium before it can become a force, and if modern jazz, like all good art, requires patronage, this truly inspiring American, by way of naturalization from Canada, did much more than his share to make it all possible.

Four years with Contemporary Records have been equally inspiring. The Lighthouse and what we stand for musically are now known wherever there are jazz enthusiasts. My correspondence contains letters from tiny Ceylon to countries behind the Iron Curtain. The infinite care and personal attention that goes into the production of each of our albums is something to behold and definitely something the astute record collector can appreciate.

Since the All-Stars do not tour the nation, and I haven't missed a weekend in the Lighthouse for some time (over seven years), it took a while for the impact of our progress to reach me. A delayed reaction is sometimes the best and, believe me, we feel extremely indebted to the many, many fine friends and enthusiastic jazz followers who encourage us daily by coming to our place, or writing to let us know they are rooting for us.

Finally, I would like to express my gratitude to the musicians who have worked with me as members of the All-Stars, as well as the ones who have appeared either as guests or off-night attractions. Last year alone, including the regular All-Stars, fifty-two musicians worked at the Lighthouse.

THE PERSONNEL OF THE ALL-STARS in this album of *Music for Lighthousekeeping* is the current group appearing now with me at the Lighthouse in Hermosa Beach. I'd like to tell you a little about them.

Bob Cooper is the veteran, having been with us about four years. "Coop" has been very active and dedicated during this period. He has not only contributed much outstanding material to our library, emerging as one of the nation's leading composer-arrangers in his field; but he has also developed into an instrumentalist of great stature. Whether he is playing English horn, oboe or tenor saxophone (which he plays exclusively in this album), "Coop" displays a standard of musicianship that truly reflects his sincere approach to the subject. We think of Bob as a California product, but he is really a native of Pittsburgh, Pennsylvania.

Frank Rosolino, trombonist, has been with us almost two years, and a happy two it has been. Funny Frank is from Detroit, Michigan, and he comes from a musical family. Trombone is his instrument, but, believe me, he could, in a very short time and with very little effort, play good string bass, drums, piano or what have you. His playing and his personality have an infectious quality that never fails to penetrate a person completely.

Conte Candoli rounds out the front line of our group, playing trumpet as only he can. "Count," as his friends call him, comes from Mishawaka, Indiana and one reason he plays so well is because of his vast experience. He has been playing

Side 1

LOVE ME OR LEVEY by Bill Holman. (Jocelyn Music Co. BMI. Time: 5.37.)

TAXI WAR DANCE by Lester Young & Count Basie. (Bregman, Vocco & Conn, Inc. ASCAP. Time: 5.44.)

OCTAVIA by Bob Cooper. (Criterion Music Corp. Peters Division. ASCAP. Time: 5.12.)

MAMBO LAS VEGAS by Bill Holman. (Jocelyn Music Co. BMI. Time: 5.23.)

Side 2

JUBILATION by Bob Cooper. (West Coast Music Publishers. ASCAP. Time: 3.36.)

I DEAL by Sonny Clark. (Contemporary Music. BMI. Time: 4.34.)

LATIN FOR LOVERS by Bill Holman. (Jocelyn Music Co. BMI. Time: 6.54.)

TOPSY by Eddie Durham & Edgar William Battle. (Cosmopolitan Music Publishers. ASCAP. Time: 6.39.)

Recorded in Contemporary's studio in Los Angeles the evenings of October 2, 9 & 16, 1956.

Produced by Lester Koenig. Sound by Roy DuNann.

TECHNICAL DATA: 30-15,000 cycles. Multiple microphone technique featuring AKG C-12 condenser microphones with Ampex tape recorder. Mastering on Scully electronically controlled variable pitch lathe, Western Electric feedback cutting head, heated stylus, inner diameter quality equalization. Custom-made, noise-free vinylite "Grube/Gard" pressings.

with good bands since his high school days and has developed into the kind of trumpet player who can play excellent lead, play an inspired solo, and add that exciting sound you like to hear when the band reaches its dynamic peak.

Stan Levey, our drummer, has been a member of the All-Stars since the days of Max Roach, who followed Shelly Manne. I'd say he had his work cut out for him, following these two wonderful drummers. Here are a few facts for the record: Stan is from Philadelphia and he appeared on the West Coast first with Dizzy Gillespie and Charlie Parker in '45. He has been with the All-Stars longer than any other drummer, three years, during which time he has been "Mr. Consistency" himself. That means he hasn't missed a performance or failed to give a swinging one during that time.

Sonny Clark, pianist, is the junior member of the group, having just completed his first year. He is twenty-four years old, comes from Pittsburgh, and has already appeared in Europe with Buddy DeFranco. Sonny is very talented, shows promise as a composer-arranger, besides a great approach to his instrument. We feel he is a new-comer who bears watching.

Isn't it interesting that although we are known as a West Coast group and appear only at the Lighthouse, barely a hundred yards from the Pacific Ocean, I'm the only "native" in the line-up? It seems my one consolation is that with all these good musicians moving out here it won't be many years before their children grow up and will be ready to take up where we leave off.

THIS ALBUM WAS RECORDED on a series of Tuesday evening dates at Contemporary Records' studio, and I think you will find it just different enough from our other albums to make it interesting throughout. The material is programmed the way we might present the last set of a busy, swinging night at the Lighthouse.

SIDE ONE: *Love Me or Levey* was written for Stan Levey by Bill Holman. It's a fast moving original that gives Stan a chance to exchange thirty-two bar choruses with the horn players, plus an extended solo before the ensemble out chorus.

Taxi War Dance was arranged by Bob Cooper and was added to the library when John Levine requested some Basie material. "Coop" transcribed Lester Young's solo for the opening ensemble chorus. After the blowing choruses the horn players get into an exchange of eight bars each, then four bars, then two bars. There are some send-offs, Stan gets two four bar breaks, Sonny plays a bridge, and I play the next one. All in all a swingin' pleasure.

Octavia is a Cooper original. It's a theme based on octave intervals and it is the one ballad in this album. I enjoy playing this tune so much that possibly it would be better for you to listen to it yourself and make your own decision. I hope you won't mind if I call it exquisite. "Coop" plays this one solo with the rhythm section and, except for sixteen bars by Sonny, it is tenor all the way.

Mambo Las Vegas is one of two mambos in this album written for us by Bill Holman. The name implies a lot, and anyone who has been to Las Vegas knows how excitement permeates the atmosphere. Let me tell you this, just in case you haven't been there: it's impossible to find an after-hours spot in that town, everything is open twenty-four hours a day! We tried to do the same thing musically, so if you hear a cow-bell, maracas, claves, ram's horn or conga drum you will know that the All-Stars are playing these Latin instruments between choruses.

SIDE TWO: *Jubilation* is another Cooper composition and arrangement. Here is an example of why I think of "Coop" as a musician's musician. This is the type of arrangement I can play over and over and yet always feel like next time I'll play it better. The progression is very good for blowing, but it is definitely not just another progression. There is an excellent shout chorus just before the last ensemble too!

I Deal is Sonny Clark's blues contribution to this set, and he gets to deal quite freely. He plays two choruses before the ensemble chorus and follows that with several more. Then the horn players and Sonny exchange six bars apiece with Stan before the out chorus. This is a good chance to hear Clark's approach to a medium-up blues.

Latin For Lovers, Bill Holman's second mambo contribution to this set, is a good example of why I like to have him write for the group. It seems that no matter what he writes for any band, large or small, the musicians love to play it. His material always sounds fresh, it swings, and invariably it meets with good audience response. On the blowing choruses the rhythm goes into straight time on each bridge and, once again, the horn players double on the Latin instruments.

Topsy, the wonderful Eddie Durham-Edgar Battle original, first recorded by Count Basie in 1937, has been our signature every night since 1950 and is the perfect tune to cool out on after a hard blowing session. Regular patrons of the Lighthouse who have heard us play it night after night, have repeatedly asked us to record it. Please keep in mind when you hear us play anything Basie has recorded, we play in the spirit of reverence, not competition.

The All-Stars join me in hoping the music in this album will make your housekeeping a whole lot lighter!

By HOWARD RUMSEY

February 1, 1957

Cover photo by Richard L. McCowan/Adgraf

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LKL 12-105-01

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(LKL 12-105)

Side 1

Howard Rumsey's Lighthouse All-Stars

1. LOVE ME OR LEVEY

BY BILL HOLMAN

2. TAXI WAR DANCE

BY LESTER YOUNG & COUNT BASIE

3. OCTAVIA

BY BOB COOPER

4. MAMBO LAS VEGAS

BY BILL HOLMAN

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Side 2



Howard Rumsey's Lighthouse All-Stars

1. JUBILATION

BY BOB COOPER

2. I DEAL

BY SONNY CLARK

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